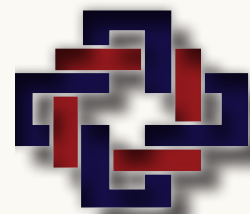


Nouvelles



Nouvelles

Spring 2018
Vol. 2



April

13 April 2018

CMRS Lecture Series: David Areford (University of Massachusetts, Boston)
"Christ Child Creator"
4:00 PM, 090 18th Ave. Library

16 April 2018

CMRS Colloquium: John Friedman (CMRS Visiting Scholar)
"Dressed to Kill: Establishing Cultural Identity in an Illustrated Polish Devotional Manuscript"
4:00 PM, Hagerty 455

20 April 2018

CMRS Food Festival
If you'd like to bring a Medieval or Renaissance dish, please let us know at cmrs@osu.edu
5:30 PM - 7:30 PM, Denney 311

23 April 2018

CMRS Awards Ceremony
5:00 PM, Hagerty 455

August

August 2018 Deadline

CFP: Texts and Contexts
Ohio State University - Main Campus
Please send abstracts to epig@osu.edu
October 26-27, 2018

Various Spring and Summer Deadlines

2018-2019 Folger Institute Scholarly Programs

<https://www.folger.edu/2018-2019-institute-scholarly-programs>

Cover Art: Ibn Butlan, *Tacuinum Sanitatis*, 2nd half of 15th century. <http://gallica.bnf.fr/ark:/12148/btv1b105072169/f113.image>.

**CENTER FOR
MEDIEVAL AND RENAISSANCE STUDIES**

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The Center for Medieval and Renaissance Studies is an interdisciplinary center in the College of Arts and Sciences at The Ohio State University. Its central mission is to foster interaction among faculty, students, and the public around themes involving the study of history, culture, society, technology, intellectual thought, and the arts from late Antiquity to the early modern era. With over twenty affiliated departments and over 100 affiliated faculty, the Center offers its own course curriculum, together with lectures, conferences, film series, and special events of interest to local, regional, national, and international audiences. Affiliated with the Medieval Academy of America, the Renaissance Society of America, and the Folger Institute, the CMRS contributes to national and international discourses on the place of medieval, Renaissance, and early modern studies in the academy and in society more generally.

In addition to this Newsletter, the Center offers courses at both the undergraduate and graduate levels, an undergraduate major and minor, a graduate certificate program and Graduate Interdisciplinary Specialization, a series of lectures and colloquia, graduate administrative and teaching associateships, and other activities and events during the academic year. It also aspires to serve as a resource for medievalists and Renaissance scholars at other institutions throughout the state.

Contents

4

Greetings

A Welcome Message from the Interim Director

6

Life After OSU

Richard Dutton (Department of English)

8

Stories of Soil from the English Renaissance

Ben Moran (Department of English)

10

The Way of Tea: Then and There, Here and Now

Lindsey Stirek (Department of East Asian Languages and Literatures)

12

What Are You Reading?

Clint Morrison (Department of English)

14

Spring Food Festival

An Invitation to the Medieval and Renaissance Food Feast

15

CMRS Lecture Series

Shannon McSheffrey (Concordia University)

16

CMRS Affiliate Accomplishments

Honoring the accomplishments of CMRS Affiliates

GREETINGS

from the Interim DIRECTOR

Since my report in the last *Nouvelles Nouvelles*, I joined the other Center directors in meeting with Dean Hahn about our collective future. The dean assured us that for the next year or two, each Center would continue to be funded, though at a reduced rate. Thereafter each Center would be asked to submit a long-term programming plan to the college that would be judged by a faculty committee. The best proposals would receive funding, but weaker ones would not, meaning that the unsuccessful Centers risk losing support and possibly being closed.

The dean offered few specifics: who would be on the faculty panel judging these proposals and what criteria would they use? But one point is clear: the college envisages a competitive funding model in which the existing Centers vie with one another for limited resources.

This vision is antithetical to the College's other mandate that Centers collaborate more effectively, and directly contrary to the recommendations made about the College Centers in the Faculty Review Committee's final report of February, 2017. One of this report's general recommendations is "that in order to ensure a modicum of predictability of funding and thus continuity of planning, all Centers and Interdisciplinary Programs should be accorded a permanent operating budget as opposed to having to depend on cash requests for their annual expenditures."

Under the leadership of David Staley, Interim



Director of the Humanities Institute, the Center directors are now formulating a response to the dean that insists the report's core recommendations be followed. An open meeting with the dean is scheduled for Monday, April 16, at 1:00PM in Mendenhall 115. All CMRS-affiliated students and faculty are invited to attend.

Lest the administration doubt the intellectual vibrancy of our Center and the value-for-money it gets in supporting CMRS, let me outline some of the lectures and events we already have planned for the next academic year. We can see the high esteem in which CMRS is held in the academy from the fact that the top six speakers on our 'wish list' all accepted invitations for 2018-2019. In Fall, 2018, they are: Earle Havens, Curator of Rare Books and Manuscripts at Johns Hopkins University; Nancy

Caciola, Professor of Medieval History at UC San Diego; Paul Strohm, Professor of Medieval English literature at Columbia University; and Haruo Shirane, Professor of Early Modern Japanese literature and cultural history, also at Columbia. On Friday, October 19th and Saturday, October 20th, CMRS will hold a Fall Symposium on 'Books and their Use[r]s.' Two of the scheduled six speakers at this event are alums of CMRS and the OSU English department. Two lectures are so far scheduled for Spring Semester, 2019: by Dot Porter, librarian of Digital Humanities and an expert on the visualization of Medieval manuscripts, at the University of Pennsylvania; and Emily Thornbury, Professor of Anglo-Saxon Studies at UC Berkeley. In February, 2019, CMRS will host its fifth annual Popular Culture and the Deep Past (PCDP) extravaganza. The theme will be "Fairies and the Fantastic"--one that should excite the imaginations of our students and the general public alike. We are now searching for a keynote speaker with a broad

appeal. If I tell you that the names Kit Harington, Neil Gaiman, Susanna Clark, and Lin-Manuel Miranda have all been suggested, you will get some idea of the kind of artist we seek!

The end of the semester and academic year may loom, but in CMRS we still have much to look forward to. David Areford, Professor of Art History at the University of Massachusetts, Boston, will give the final lecture of the year ('Christ Child Creator') on Friday, April 13, at 4PM. CMRS visiting scholar John Friedman will talk about his research into clothing and cultural difference in an illustrated sixteenth-century Polish manuscript at a colloquium on Monday, April 16 (Hagerty 455, 4PM). Then we will enjoy our MedRen Food Festival, to which I hope you will contribute a period dish. The festivities begin at 5:30PM on Friday, April 20, in Denney 311. Finally, we have the annual end-of-year CMRS Awards Ceremony where we recognize our joint and individual achievements. I hope you will join us to celebrate on Monday, April 23, at 5PM in Hagerty 455.

Best wishes,

Christopher Highley

Chris Highley
Interim Director, Center for Medieval and Renaissance Studies



From Ibn Butlan's *Tacuinum Sanitatis*, a medieval handbook detailing the properties of food and plants.

Life After OSU *by Richard Dutton*

As soon as we retired in June 2016 Maura and I moved back to England, mainly for family reasons. A couple of events were particularly memorable. Firstly I gave a talk at Windsor Castle, related to the book which had just come out (*Shakespeare, Court Dramatist*). No royalty present, but it was very interesting getting an inside view of the people who keep the royal properties and collections ticking over. There was a display from the book collection, including Charles I's famous annotated copy of the Shakespeare Second Folio. And all this round the corner from St George's Chapel, where Harry and Meghan will ...

The second event was a symposium in November, focused on plans to erect a Shakespeare-era indoor playhouse in Prescott near Liverpool. We know that some such playhouse briefly existed there (improbably in the middle of nowhere) in the 1590s, almost certainly connected with the local presence of the great magnates, the Earls of Derby. The hope is to draw some of the Shakespeare trade which currently attaches to the London-Stratford axis to the north of England. Plans do seem to be on track. The day saw a string of papers, about both what happened back then and what, all being well, will happen soon. It took place in the splendid Knowsley Hall, home of the Earls of Derby. The current Earl (the 19th) and Countess hosted everything.

So if your view of England comes from *Downton Abbey*, you might say I settled back into the country quite normally, rubbing shoulders with royalty and aristocracy. More of a surprise was an invitation to take up a position at Queen's University, Belfast (that's

in Northern Ireland). It's actually 0.2 of a professorship and only requires me to do what I would be doing anyway – getting on with my research. The reasons for such appointments are tied up with the funding of research in UK universities, which is reassessed in periodic reviews. My publications will count in their English return in 2021. It is, in fact, a significant honour. It does require me to be in residence for 20 days a year, which suits us very nicely: we love Ireland.

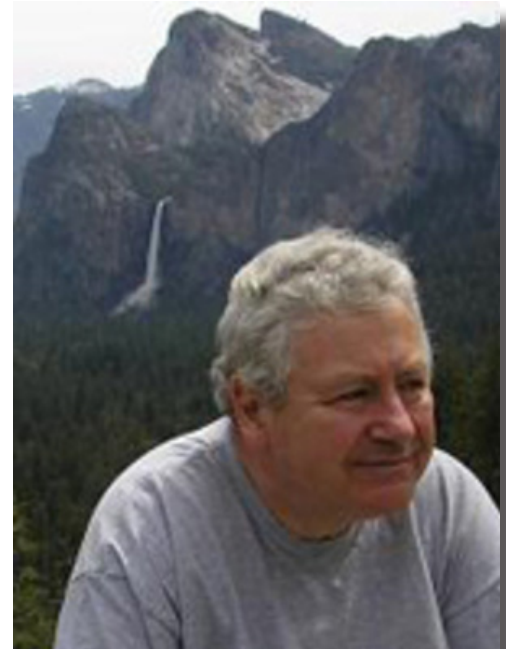
And what research have I actually been doing? Firstly, I finished off a book I've been working on for years: it's a piece of theatre history, looking at our current understanding of the places where Shakespeare's plays were originally produced and the political culture which placed them in those venues – not just the famous playhouses, but country inns, houses of the gentry, Inns of Court and the royal court. It started out to be 100,000 words but by the end they pressed me to make it 150,000 – the only time I've ever faced with that particular problem! Called *Shakespeare's Theatre: A History*, it should be out from Wiley-Blackwell this Spring, but to avoid bankruptcy it's advisable to wait for the paperback. (I was told it was going to be Shakespeare's *Theater*, US-style. But Amazon has it UK-style. We shall see.)

My next major project is a complete revision of the book which made my career, *Mastering the Revels* (1991), about the censorship of early modern drama. Our perception of censorship in the era has changed out of all recognition since then. I have personally edited several key 'censorship' plays (Middleton's *A Game at Chess*, Jonson's *Epicene*, Thomas Drue's *The Duchess of Suffolk*) and my views have

changed on a range of matters, large and small. Oxford University Press have agreed to take the revised (and expanded) version, where I particularly want to include much more about Sir Henry Herbert, Master of the Revels to Charles I. What survives of his office-book tells us much that we know about this subject and I used it extensively to explain the years before him. Now I think it's also important to look at Herbert's own career in its own right.

I was two chapters into this rewrite when I realised that a 2019 deadline was looming, and I would have to put *Mastering* aside to fulfil it. I am editing *The Malcontent* for the new Oxford Marston. We had the great privilege of the use of the Sam Wanamaker Theatre (the indoor playhouse adjacent to the Globe) for two days last June, with both boy and adult actors at our disposal to try out scenes from various Marston plays. The play's a pig to edit because it exists in three different early versions, the last showing the play after Shakespeare's company, the King's Men, stole it from the Blackfriars boy company that first staged it. It has an Induction in which some members of the company appear as 'themselves' and seven passages which introduce a new, 'fool' character. I've established a text, based on this last version, and collated it with the other two. I'm currently working on the annotations. (Just finished Act 2!)

I trust I'll be finished before the end of the year. Then back to *Mastering*, then a revised edition of Jonson's *The Alchemist*, then an edition of Henry Herbert's unpublished play, *The Emperor Otho* ... maybe then I'll *really* retire.



Emeritus Professor of English Richard Dutton was educated at King's College, Cambridge and the University of Nottingham. He taught for forty-six years at Wroxton College in Oxfordshire, Lancaster University and latterly Ohio State University – ten of those years as chair of the Departments of English at both Lancaster and OSU. In that time he published nine monographs, nine scholarly editions and ten volumes of edited essays, besides numerous scholarly articles and chapters. The great majority of these related to early modern drama, with particular emphasis on Shakespeare, Jonson, theatre history and the issue of censorship.

Stories of Soil in the English Renaissance

by Ben Moran

If you've never given serious thought to soil, you're in good company. With the consolidation of Western agriculture into fewer and fewer hands, most of us don't have a need or reason to think that much about the brown world beneath our feet. If you do have occasion to dwell on it, chances are you treat it as little more than the place where plants grow or the platforms on which they grow. But considering recent predictions that global topsoil will be largely exhausted this century and findings that nearly a quarter of global warming can be attributed to soil erosion, it might be time to bring soil into the larger reconsideration of the environment and our treatment of it. How, then, to proceed?

Moments of ecological crisis should be times for change in personal behavior and environmental policy, but they should also be times for reflection and history. My dissertation proposes that at this juncture where soil is re-emerging as an ecological concern, we can learn from the "soil science" of the English Renaissance. While soil science as it is practiced today didn't emerge as a discipline until the nineteenth century, the early modern world had an acute understanding of soils, their cultural impact, and their potential for signification. In some ways, early modern soil knowledge exceeded the scope of its modern relative, drawing as it did from disciplines as varied as agronomy, astrology, cartography, and poetry. My dissertation traces the pre-disciplinary contours of this loosely knit Renaissance soil science, arguing that the very capaciousness of the "field" afforded imaginative literature a voice not only to reflect but also to intercede in the construction of soil knowledge.

Allow me to give a brief taste of this unwieldy search for soil. As part of its pursuits in what we

would now think of as science proper, Renaissance England strove to find the underlying mechanism of what made soil work. What exactly was the source of soil's fertility? Ancient authors had assumed that an invisible spirit was the culprit, and many in the Renaissance, in good humanist fashion, followed their lead. Others weren't so sure. As food scarcity and population growth became increasingly pronounced threats to social stability, soil scientists offered other models that sought to explain better what made soil 'go' and how it could be improved. One such figure, Sir Hugh Plat, proposed that soil was a conveyance for something called a "salt," which provided plants with the spark necessary to propel their growth. Plat's theory undermined the previously dominant understanding that soil was somehow alive, replacing it with a vision of soil as the arena or trading floor for particulate nutrients. In effect, this theory nudged readers away from thinking of soil as alive at all; they were urged, instead, to think of it as inanimate. But, faced with two fundamentally irreconcilable theories of the ground, the early modern English threw up their hands. Instead of deciding between these two models, they recombined them into a head-scratching patchwork of intellectual systems. As a result, over the course of the Renaissance, soil came to be seen as simultaneously alive and dead.

Enter the poets. Attuned to innovations in agriculture, writers like Spenser and Shakespeare took note of the rift emerging in how soil was conceived. While their literary projects are far afield of soil amendment, they nevertheless discovered in soil a vehicle newly invested with different potentials for signification. Soil became something they

could think with. And think *with* it they did.

In works like *The Faerie Queene* and *King Lear*, soil emerges as a complex vehicle for exploring ontology, matter, and the line separating life from death—and, indeed, the difficulty of clearly defining what constitutes life. In other words, soil—that most insubstantial of substances—was repurposed as a conceptual tool for rethinking one of philosophy and literature’s oldest topics.

My dissertation tells a series of related stories from across early modern culture, tracking soil in scientific pursuits, colonialist expansion, political discourses, and works of literature. Working together, these stories map the range and scope of soil science in early modern England. In the process, they demonstrate not only the importance of soil to a study of early modern environs but also the necessity of expanding premodern environmental history’s reach to topics and arenas it has not yet considered. Soil, in short, jolts us from our views of modern ecology and the environment, directing us to see early modern ecological perspectives as different, strange, and even excitingly flexible and capacious.

Our age has recently been dubbed the Anthropocene, an epoch in which the (often destructive) power of humans has assumed the force of the geological. In this era when we’re looking for ways to change how we think about and what we do with the environment, the past is worth looking to for answers or, at the very least, tools for brainstorming. Among other places, the world of English Renaissance soil isn’t a bad place for prompting renewed modes of ecological

thought. So, I say, it’s time to wade around in the muck. It’s time to get a little dirt under our nails.



Ben Moran is a third-year doctoral candidate in the Department of English, where he also teaches courses in composition, Shakespeare, and poetry. His academic interests include early modern ecocriticism, the history of science, and land use. A native of Battle Creek, MI, Ben has degrees from Western Michigan University and the University of Alabama’s Hudson Strode Program in Renaissance Studies. When not mired in Renaissance soil, he likes reading sassy cultural criticism, playing with his pug, and tending to his plants.

The Way of Tea: Then and There, Here and Now by Lindsey Stirek

Japanese tea ceremony, or the Way of Tea, is a living art that has survived since its rules were codified in the late 1500's. It developed during a brutal time in Japanese history when constant war meant that each day was likely to be your last. The Way of Tea has a close relationship with Zen Buddhism, and has taken from it ideals for how to live one's life, including appreciating everyday beauty, acknowledging and accepting the inevitability of change, and putting one's entire being into everything one does. This made it very appealing to the samurai whose profession put them in constant danger, and who craved respite from their chaotic lives. Tea provided an escape from the realities of their everyday lives and cultivated in them an appreciation for nature and the moments we spend in it, an appreciation for the human life they were so often at risk of losing. The Way of Tea has also been considered a Zen art in that the pursuit of this art form is meant to lead the practitioner to a meditative state, ultimately leading to enlightenment.

Also at this time, aesthetics were changing. Whereas before Japanese taste favored the perfect and grand, by the time tea was being developed, people had begun to value the beauty of things that are simple and aged. This aesthetic called *wabi-sabi*, is highly revered to this day, and became characteristic of the Way of Tea practiced by the descendants of the tea master Sen Rikyu, who codified the tenets of Tea. Aside from tea and the utensils required to make it, many arts are incorporated into the Way of Tea: calligraphy, incense, flower arrangement, poetry, etc. In sum, the Way of Tea condensed the important medieval artistic

practices into one art form. This is perhaps why it has come to be considered the quintessential cultural representation of Japan.

Today, the Way of Tea is practiced by less than 1% of the population of Japan, but it retains prestige as an example of Japan's cultural heritage. Some schools of tea, particularly the Urasenke School, have attained an overseas presence as well, and there are practicing tea groups on six continents. Many universities have practicing tea groups, tearooms, or even an entire tea complex, like the Japan House at the University of Illinois. Though there is no official association in Columbus, there is a small community group that I established. Our members come for lessons and tea on weekends, and we practice in a tearoom of my own creation in my house. It's a humble endeavor, but an enriching one.



Associate Professor Emeritus Kimiko Gunji doing a tea ceremony at Japan House.

A tea ceremony is, at its most basic, simply the act of making a bowl of tea. However, each step is carefully practiced, and each ceremony is done in accordance with the season and occasion. Each element has been carefully honed over generations to create an ideal aesthetic effect while also being as efficient as possible. While scooping tea into a bowl, pouring hot water into the bowl, and whisking it together may seem an easy task, the tea practitioner's goal is to make the perfect bowl of tea and to create a natural, harmonious atmosphere for their guests. Such perfection is difficult to achieve, which is why the "Way" of Way of Tea suggests a lifelong journey. But it is not a journey we take alone.

For me, the Way of Tea has always been about outreach. It is how I was brought to tea in the first place, and I feel that its ideals can reach people of many different backgrounds and interests, providing a common ground for a multitude of people. Each demonstration I have given in classes at OSU and at other events has proven to me that everyone has something to learn from Tea, and there is something to interest everyone in it. While introducing people to aspects of Medieval Japanese culture is an interesting experience, it is equally fascinating to find out what people have observed and how their own moods and awareness have changed during the short span of a tea ceremony. The retired grandmaster of the Urasenke School, Dr. Genshitsu Sen, made it his mission to expand Tea internationally with an important message, "Peacefulness through a bowl of tea." This is ultimately the same goal of the tea ceremony established in the 1500s, and no less relevant today than it was then. Through Tea, we are able

to connect with the past and the present, nature, and each other. I hope to continue sharing the Way of Tea with the Columbus community and, perhaps, one day with you as well.



Lindsey Stirek is a Ph.D student in East Asian Languages and Literatures focusing on modern remediations of classical Japanese literature. She has been practicing the Urasenke Way of Tea for nine years, and has trained at the Urasenke headquarters in Kyoto, Japan. She continues to teach and practice tea in her spare time.

What Are You Reading?

by Clint Morrison

What constitutes a text as “new?” Is “new” always positive? My first year in the PhD program here at The Ohio State University has been marked by several shifts in research interests. My Master’s thesis revolved around a little Middle English manuscript, London, British Library, Cotton Nero A.x., which contains two poems dear to my heart: *Pearl* and *Sir Gawain and the Green Knight*. My initial impulse upon entering my Ph.D studies was to work with texts I hadn’t read or been introduced to during my prior degree: texts that were “new” to me. One of my new obsessions beyond my main research interests is the ways in which different scientific discourses find their way into Middle English poetry. With this in mind, I have chosen two monographs that I am currently reading and two recent articles that explore the intersections of late medieval science, natural philosophy, and poetry.

Because my primary research interest is fourteenth-century Middle English texts, I chose to begin with a conversation focusing on Chaucer. The first of these texts that caught my attention was Jamie K. Taylor’s “‘*A suffisant Astrolabe*’: Childish Desire, Fatherly Affection, and English Devotion in *The Treatise on the Astrolabe*,” *Studies in the Age of Chaucer* 39 (2017): 249-72. Taylor approaches the prologue of Chaucer’s small scientific treatise through the lens of affect. She focuses on the materiality of the astrolabe—how as both toy and a tool for astrology, Chaucer transforms it into a

microcosm of philosophical thought and demonstrates his affection for his son, Lewis. Her conclusion imagines the astrolabe as “a celestial assemblage of terms, tropes, illusions, and references that demand imaginative, even wondrous, observation and navigation” (274).

Broadening my horizons beyond Chaucer and the fourteenth century, I next found Kellie Robertson’s *Nature Speaks: Medieval Literature and Aristotelian Philosophy* (Philadelphia: University of Pennsylvania Press, 2017). Robertson begins the monograph claiming “that this book brings together two subjects that are generally kept apart, both in popular thought and by academic disciplines: love and physics” (1). Robertson demonstrates the intertwined relationship between medieval physics (which is a far cry from our modern mathematical models) and the allegorized representations of Nature in the works of late medieval texts, such as Jean de Meun, Guillaume de Deguileville, and Chaucer, as well as the early modern writer Edmund Spenser. For the late medieval poets surveyed, she argues that these two discourses coexist within the Aristotelian, allegorized, voiced figure of Nature. Robertson claims that “for a certain segment of late medieval writers, how one understood the systemization of the world determined how one could write poetry about it” (31).

Continuing with my inquiries, I find myself moving between Robertson’s monograph and Patricia Clare Ingham’s *The Medieval New: Ambivalence in an Age of Innovation* (Philadelphia: University of Pennsylvania

Press, 2015). If the modern is typically defined as innovative in opposition to medieval conservatism, then Ingham breaks down this assumption. She posits that a temporal barrier does however exist in responses to “new” scientific and philosophical discourses, as hesitancy looms over objects and discourses of innovation from the twelfth to the sixteenth centuries. However, she argues this is not due to some kind of conservative clinging to tradition (though those traditions remain ever present) but rather “as a response to radical expressions of possibility in realms of art and science” (3). Her argument feels comfortable with the idea of a paradoxical intersection of new and old, and rather than define them in opposition, Ingham challenges us to embrace their paradoxical textual inclusion in our own readings.

Our own adaptation to “modern” science allows for our own “new” and “wondrous” discoveries in old texts. Returning to my ongoing interest in Cotton Nero A.x, I close with Murray McGillivray and Christina Duffy’s “New Light on the *Sir Gawain and the Green Knight* Manuscript: Multispectral Imaging and the Cotton Nero A.x Illustrations,” *Speculum* 92 (2017): 110-44. McGillivray and Duffy make the old feel new again through multispectral imaging. Their scans reveal the artistic “underdrawings” of the manuscript’s illustrations, typically thought of as unsophisticated or sloppy items accompanying texts that are considered “pearls” to Middle English audiences. The scans also reveal different uses of pigments and layering of paints than what is visible through other means of viewing the manuscript. Through the use of prevailing technology, they have uncovered parts of the illustrations previously lost due to

paint and damage to the manuscripts; they have made the illustrations “new” to scholars. These discoveries of the “underdrawings” provide new interpretative tools for the Middle English texts accompanying them.

These four readings have not only encouraged new approaches to familiar texts but have also guided me toward texts I hadn’t read. I’ve now approached some of the lesser-read Chaucerian texts, including *The Treatise of the Astrolabe* and the *Squire’s Tale*, and look forward to rereading some old Middle English favorites, *Parliament of Fowls* and *Sir Gawain and the Green Knight*, under “new” light.



Clint Morrison Jr. is a first-year PhD student in the English department at The Ohio State University, where he specializes in late medieval poetry. He completed his MA in English at Texas Tech University. His Master’s thesis, titled “Death and Grace in Cotton Nero A.x,” reexamines the structures and genres of the manuscript’s four poems: *Pearl*, *Cleanness*, *Patience*, and *Sir Gawain and the Green Knight*. He is currently working on a project on grief and games in Thomas Chestre’s *Sir Launfal* that he will be presenting at the 53rd International Congress on Medieval Studies.

Food Festival Invitation

The CMRS Cordially Invites You to Attend the Spring Food Festival

Event Details

Friday, April 20th, 2018


5:30pm-7:30pm

Denney 311

164 Annie and John Glenn Ave. Columbus, Ohio



**Join us for
an Evening
of Food and
Conversation**



**Students and
Professors will be
Sharing
their Favorite
Medieval and
Renaissance Foods**



**No R.S.V.P
Required**

CMRS Lecture Series

Shannon McSheffrey



In this image, CMRS Interim Director Christopher Highley informs affiliates of our Autumn course offerings and upcoming food festival event. Professor McSheffrey (Concordia University) was introduced by the King George III Chair in British History, Professor Sara Butler, at The Ohio State University.

"Evil May Day, 1517: An Anti-Immigrant Riot in Tudor London"

Professor McSheffrey discussed how on the eve of May Day, 1517, rioting Londoners rose up in the night and attacked the homes and persons of strangers. From about nine o'clock the night of 30 April, the rioters ran through the streets of the City, targeting areas in which stranger (that is, foreign) artisans and merchants were known to live and work. By three in the morning, the riot had run its course and the City officials had re-established a precarious order. Although a later ballad portrayed Evil or Ill May Day, as the riot came to be known, as a "bloody Slaughter" of strangers, with the drainage channels in the streets running with blood, all the evidence suggests that no strangers lost their lives in the attacks, damage being limited to assaults and the sacking of houses and shops.

McSheffrey argued that a close examination of this episode in its own early sixteenth-century context offers us an entrée into the complicated situation of the rioters' primary targets, the immigrant artisans, mostly Dutch, who lived in certain enclaves in the City, most numerous in the precinct of St. Martin le Grand.

CMRS Affiliate Accomplishments

Charles Atkinson (Professor emeritus, Musicology) recently published two articles:

"*Doxa en ipsistis Theo: its Textual and Melodic Tradition in the 'Missa graeca,'*" in *Chant, Liturgy and the Inheritance of Rome: Essays in Honor of Joseph Dyer*, ed. Daniel DiCenso and Rebecca Maloy, Henry Bradshaw Society: Subsidia (London: Boydell and Brewer, 2017): 3-32.

"*Einstimmigkeit: Cradle of (Western) Musical Creativity,*" *Basler Jahrbuch für Historische Musikpraxis* 35/36 (2011/2012): MONODIEN – Paradigmen instrumental begleiteten Sologesangs in Mittelalter und Barock, ed. Thomas Drescher und Martin Kirnbauer (Winterthur: Amadeus Verlag, 2018): 27-56.

Atkinson also delivered a paper "*Constitutio in Boethius' Musica and its Greek Antecedents,*" for 45th Medieval and Renaissance Music Conference - 2017, Prague, Czech Republic, 4-8 July 2017, and gave two guest lectures: "Boethius und das Tonsystem des frühen Mittelalters" and "Boethius, *Alia musica* and the Modes," for the seminar "Antiken (Miss)Verständnisse in der Geschichte der abendländischen Musik," Institut für Musikforschung, Universität Würzburg (Germany), 2 November 2017.

Eric Brinkman (Department of Theatre) attended two conferences last term and received a fellowship:

Colloquy Chair, "Bodies on the early modern stage - single-sex performances," Blackfriars Conference, American Shakespeare Center (ASC), Staunton, VA, October 2017.

"'If to be fat be to be hated': Queering Corpulence in Shakespeare's Henry IV and Pericles," American Society for Theatre Research (ASTR), Shakespeare's Extra/Ordinary Embodiment, Atlanta, GA, November 2017.

Eric Brinkman received the William Case Kramer Theatre Research Fellowship from the Theatre Research Institute (TRI) in order to do research in London this summer to pursue his project now titled "Queer 'Failure' in Renaissance Drama: Greg Doran, Simon Godwin, Emma Rice, and Lucy Bailey on the Modern British Stage." Eric draws insights from Jack Halberstam's *The Queer Art of Failure* to theorize on how representations of queer "failure" in renaissance drama are often actually generative of non-normative means of production in performance.

Bethany Christiansen (Department of English) published "A Reconsideration of Old English fāh." in *Neophilologus* 102.1 (2018): 91-106.

Alan B. Farmer (Department of English) was an invited speaker at the Aldus Society on February 8, 2018, "'Women Obstinate in Mischief': Commonplacing Femininity in Meisei University's Shakespeare First Folio (MR 774)."

Fritz Graf (Department of Classics) participated in a conference organized jointly by the Heidelberger Akademie der Wissenschaften and the University of Tübingen on John Malalas (February 21 and 22). It was the third meeting in an ongoing pluriannual Malalas Project, and Professor Graf gave the keynote lecture on "Johannes Malalas Mythographus".

Hannibal Hamlin (Department of English) has two recent publications:

The Bible in Shakespeare. Paperback edition. Oxford University Press, 2018.

"The Psalms." *A Companion to Renaissance Poetry*, edited by Catherine Bates, Oxford University Press, 2018, pp. 446-58.

Professor Hamlin also gave a talk at the Sixteenth Century Studies Conference, and, together with Steven Galbraith, gave a day-long series of lectures on the King James Bible in Washington, DC:

"Sir Philip Sidney, Protestant Poet?" Sixteenth Century Studies Conference, 27 October 2017, Hyatt Regency, Milwaukee, WI. Keynote paper for 3 sessions on "Sidney and the Reformation."

Hamlin and Galbraith presented various lectures at the Smithsonian Institution, March 17, 2018. They were also interviewed by Paul Vogelzang for "The Not Old - Better Show." Podcast available at <https://soundcloud.com/notoldbetter/178-king-james-bible> and on AppleNews at <https://apple.news/AeYJGVrrdQByc0cqPBrMYoQ>.

J. Albert Harrill (Department of History), published "Saint Paul and the Christian Communities of Nero's Rome," in *The Cambridge Companion to the Age of Nero*, edited by Shadi Bartsch, Cedric Littlewood, and Kirk Freudenburg (Cambridge: Cambridge University Press, 2017), 276–89.

Sarah-Grace Heller (Department of French and Italian) presented in the plenary roundtable on "Gender and Dress" at "Inside Out: Dress and Identity in the Middle Ages," the 38th Annual Conference of the Center for Medieval Studies, Fordham University, March 18, 2018.

Ethan Knapp (Department of English) has two recent publications: "John Gower's Allegories," *The Online Oxford Handbook of Medieval Literature in English*, ed. James Simpson, July 2017. [17 pp.] (DOI:10.1093/oxford-hb/9780199935338.013.59)

Review of David Wallace, *Europe: A Literary History*, for *The Spenser Review Online* 48.1.7 (Winter 2018).

Anne M. Morganstern (Professor Emeritus, Department of History of Art) published:

"Dame de haut rang" in *De Couleurs et d'Or. Peintures, sculptures et objets d'art du Moyen Age et de la Renaissance du musée Anne-de-Beaujeu*, dir. Maud Leyoudec et Daniele Rivoletti (Moulins: Musée Anne de Beaujeu, 2017), 91-93.

"Le tombeau du comte Guillaume 1er dans le prieure de Notre-Dame de Joigny," in *Bulletin de la Société des Sciences Historiques et Naturelles de l'Yonne* 150 (2015 for 2012): 7-27.

Sarah Neville (Department of English) has three recent publications:

"Referencing Pliny's *Naturalis Historia* in Early Modern England." *Notes & Queries* 64:2 (2017): 321-325.

"The Dead Body Problem: The Dramaturgy of Coffins on the Renaissance Stage." *Stage Matters: Props, Bodies, and Space in Shakespearean Performance*, ed. Annalisa Castaldo and Rhonda Knight (Fairleigh Dickinson University Press, 2018): 127–141.

Sarah Neville and Brett Greatley-Hirsch. "'How Apt It Is to Learn': Studying and Teaching *Much Ado About Nothing*." *Much Ado About Nothing: A Critical Reader* (Arden Early Modern Drama Guides), ed. Deborah Cartmell and Peter Smith (Bloomsbury, 2018): 175–204.

CMRS Affiliate Accomplishments Continued

David Sweeten (Department of English at Eastern New Mexico University) published "'Whose wele schal wyn, a wastour moste he fynde': Interreliant Economies and Social Capital in Wynnere and Wastoure." in *Money, Commerce, and Economics in Late Medieval Literature*, edited by Craig E. Bertolet and Robert Epstein (New York: Palgrave Macmillan, 2018), pp. 31-46.

Adena Tanenbaum (Department of Near Eastern Languages and Cultures) presented a conference paper and gave a community lecture:

"Andalusian Hebrew Poems on the Soul and their Afterlife." Paper delivered at Faces of the Infinite: Neoplatonism and Poetics at the Confluence of Africa, Asia, and Europe, an International Conference sponsored by the British Academy and the School of Oriental and African Studies (SOAS), London, November 9-11, 2017.

(To be published in the Proceedings of the British Academy in a volume edited by Stefan Sperl, Trevor Dadson FBA, and Yorgos Dedes.)

In July 2017, Professor Tanenbaum gave a talk titled "Etgar Keret: Reflections on Israel, Tel Aviv, Myth and Realities," at the Melton Center Advanced Text Study Discussion Group, Columbus, OH.

Julia Watson has six recent publications:

"Is Relationality a Genre? Review of Anne Rügge-meier, *Die relationale Autobiographie: Ein Beitrag zur Theorie, Poetik und Gattungsgeschichte eines neuen Genres in der englischsprachigen Erzählliteratur* [Relational Autobiography: A Contribution to the Theory, Poetics, and Genre History of a New Genre in English-language Narrative Literature]," *European Journal of Life Writing* 5 (2016).

"The New World of Republishing in Open Access: ^[11]_{SEP} A View from the Author's Side," *Journal of Scholarly Publishing* 49 (2018): 232-47.

Review essay on Hillary L. Chute, *Disaster Drawn: Visual Witness, Comics, and Documentary Form* (Cambridge, MA: Harvard University Press, 2016), *Studies in Twentieth- and Twenty-First Century Literature*, ed. Frederick Luis Aldama, 42 (2017), Article 33.

"The 2016 Hogan Prize: Judge's Review." in *a/b: Auto/Biography Studies* 32.1 (2017): 1-4.

"Parsua Bashi's *Nylon Road*: Visual Witnessing and the Critique of Neoliberalism in Iranian Women's Graphic Memoir." In "Contemporary Muslim Women's Voices" Special Issue, in *Gender Forum*, Cologne, Germany 73-101.

Karen Winstead (Department of English) has a recent publication and gave two presentations:

The Oxford History of Life-Writing, Volume 1: The Middle Ages (Oxford UP, 2018).

“Radical Mysticism and Virtual Piety: Douce 114, *The Book of Margery Kempe*, and the Kempe Extracts.” 93rd Annual Meeting of the Medieval Academy of America, Emory University, Atlanta, GA, March 1.

“From Golden to Leaden Legend: The *Legenda aurea* in Fifteenth- and Sixteenth-Century England.” 64th Annual Meeting of the Renaissance Society of America, New Orleans, LA, March 24.

Lisa Voigt (Department of Spanish and Portuguese) has been awarded an ACLS Collaborative Fellowship for 2019-21. With Elio Brancaforte (Tulane University) and Stephanie Leitch (Florida State University), she will work on a co-authored book project, “The Epistemology of the Copy in Early Modern Travel Narratives,” which focuses on recycled and copied illustrations of the non-European world in European travel accounts. The project builds on previous collaborations among these scholars: Voigt and Brancaforte co-authored an article, “The Traveling Illustrations of Sixteenth-Century Travel Narratives,” published in *PMLA* in 2014, and Leitch and Voigt held a Collaborative Cluster Fellowship at the John Carter Brown Library in Providence, RI, in August 2017.



Ibn Butlan, *Tacuinum Sanitatis*, 2nd half of 15th century.



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A whimsical illustration of various animals gathered under a night sky. The sky is filled with numerous white, multi-pointed stars of varying sizes. A large, bright star with a brown center and radiating lines is positioned at the top center. A simple black crescent moon is located near the top center. On the ground, a variety of animals are depicted: a brown bull on the left, a white horse, a brown cat sitting, a brown llama standing and looking up, a blue deer with large antlers on the right, a purple unicorn with a long horn, a blue dog standing, a blue cat, a small brown cat, and a small white rabbit. The animals are rendered in a simple, stylized manner with bold outlines and flat colors. The entire scene is enclosed within a black rectangular border.

Antoine Vérard, *L'Art de bien vivre et de bien mourir*, 1494.
<https://trove.nla.gov.au/work/17771451?q&versionId=20846566>